



WRITERSWORLD
THE BOOK PRODUCTION COMPANY

PUBLISH YOUR BOOK

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A GENERAL STATEMENT

The font size of this document has been selected to assist those readers who may have a visual impairment, and also to make for greater ease of reading on an e-book device/e-book reader.

Whether you decide to use **WRITERSWORLD** or not, there is a wealth of useful information in this PDF file that may save you a lot of grief, time and money down the line. This PDF file points out the myriad traps and minefields you can walk into when self-publishing a book, if uninformed or not wary. It takes a lot of time and effort to write a good book as, hopefully, you have done, so with respect, grab a cup of coffee, put your feet up and take a little time to read this document, and when comparing various self-publishing companies' services, make sure you compare 'like with like'.

As you will see by reading this PDF file, a complex process is involved if a book is to be properly produced and made readily and easily available to the public, a process that requires the specialist skills and dedication of a whole team of people. **Please be aware that it takes the *same amount* of time, effort and set-up costs for **WRITERSWORLD** to be able to produce and print off *one* copy of a book as it does for multiple copies.**

We also now offer a two to three hour, low-cost, print-on-demand publishing consultation where you can meet with the founder and owner of **WRITERSWORLD**, Graham Cook. The consultation fee of £250 is fully refundable against any of the **WRITERSWORLD** publishing plans should you decide to go ahead with us, and of course you also get breakfast or lunch. However, the consultation fee is not refundable for any reason after the consultation meeting has taken place. If you also wish, we can meet after your book is published to go over any queries you may have, and of course there is no fee for this meeting.

OUR GOLDEN RULE

Everything **WRITERSWORLD** does must be legally, ethically, morally, professionally and physically, better than any of our self-publishing, print-on demand competitors; it is as simple as that, no "ifs and buts" - this is our policy.

ABOUT US

WRITERSWORLD aims to be the 'Gold Standard' of the UK print-on-demand book publishing industry in the market sector where it operates. There is no other print-on-demand book publishing company that includes all the following services:

1. Arranges for the ISBNs (International Standard Book Number) to be issued in the author's name, or that of the author's publishing company, remembering that if the ISBN is not in your name, or that of your publishing company, it is akin to buying a car and putting someone else's name on the registration documents with the result that you will never have absolute control over your book;
2. Arranges for them to buy copies of their books at print cost only;
3. Arranges for them to get 100% of their royalties;
4. Permits the author to retain all the rights to their book *and* ownership of the completed digital book file;
5. Submits the author's book to **Amazon's 'Search inside this book'** programme so as to increase sales;
6. On the author's behalf submits their book to the six Legal Deposit libraries;
7. Warns the author not to expect to make a full or part-time living from the retail sales of their book (the industry is notorious for deluding authors into believing they can). You will make the most profit from the *bulk* sales of your book which you will be able to purchase direct from the printer at actual print cost;
8. Undertakes to produce a book in 60 days or less, with the cooperation of the author;
9. Prints on higher quality paper than is standard for the industry for the cover and inside text or pages;
10. Undertakes to try to protect the author in the event of a libel action;
11. Guarantees not to ask for more money once the contract has been accepted: all this in an industry notorious for sucking authors in;
12. Provides the author with 50 complimentary copies of their book (subject to conditions as described later);
13. Provides a comprehensive book promotion service as part of all our book publishing packages;
14. Provides the data to the Nielsen Book Data Enhanced Service so prospective book purchasers can read a synopsis about your book and you the author at the applicable book retailers' websites;
15. Arranges book distribution through all major UK-based book retailing websites and hundreds of book shops throughout the United Kingdom;
16. Insists on the highest ethical standards relating to what it will or will not publish.

We believe that no other print-on-demand book publisher in our market sector operates to higher professional standards, in that **WRITERSWORLD** issues the ISBN in the author's name, pays the author 100% of the royalties, supplies the author with copies of their books at print cost, uses as a minimum 100gsm ultra white bond paper for its text pages, 350gsm paper for its paperback covers and where possible prints photographs and images at 1200 dpi. The paper for the text pages of our books is produced via an independent certification process that ensures that the trees from which it is produced come from well-managed sources that exclude the risk of using illegally logged timber and/or are printed on recycled paper. **WRITERSWORLD** does not outsource its work outside the United Kingdom or the Republic of Ireland and, as a consequence, pays its sub-contractors full rates and does not exploit cheap foreign labour. In addition to these high standards, we at **WRITERSWORLD** have gained a reputation for being very particular as to the type of book we are happy to publish, and very firm about what we will not; for example, we will have nothing to do with the following:

- Any form of pornography
- Books by misogynists or misanthropists
- Unsupportable conspiracy theories
- Gratuitous violence
- Books which promote racial or religious intolerance
- Any books that support the subjugation of women; forced marriages; honour killings; and are not in tune with Western values.

Would you please note that **WRITERSWORLD** is a print-on-demand, self-publishing book publisher based in the United Kingdom and is not a literary agency, so we do not accept unsolicited manuscripts or submissions. (NB, so as to protect our trademark, it's always **WRITERSWORLD** or Writersworld but never Writers World.)

AUTHORS WHO HAVE SELF PUBLISHED IN THE PAST

John Grisham, L. Ron Hubbard, Irma Rombauer, Richard Paul Evans, Jack Canfield, Mark Hensen, James Redfield, Beatrix Potter, Thomas Paine, Gertrude Stein, Deepak Chopra, Upton Sinclair, Henry David Thoreau, Virginia Woolf, Tom Clancy, Stephen Crane, Margaret Atwood, L. Frank Baum, William Blake, Ken Blanchard, Robert Bly, Elizabeth Barrett Browning, Lord Byron, Willa Cather, Pat Conroy, E.E. Cummings, W.E.B. DuBois, Alexander Dumas, T.S. Eliot, Lawrence Ferlinghetti, Benjamin Franklin, Zane Grey, Thomas Hardy, E. Lynn Harris, Nathaniel Hawthorne, Ernest Hemingway, Robinson Jeffers, Spencer Johnson, Stephen King, Rudyard Kipling, Louis L'Amour, D.H. Lawrence, Rod McKuen, Marlo Morgan, John Muir, Anais Nin, Tom Peters, Edgar Allen Poe, Alexander Pope, Ezra Pound, Marcel Proust, Irma Rombauer, Carl Sandburg, Robert Service, George Bernard Shaw, Percy Bysshe Shelley, William Strunk, Alfred Lord Tennyson, Leo Tolstoy, Mark

Twain, Walt Whitman. Obviously this list of authors who have self published has to be understood in perspective, as it wasn't until about 1850 that mass production brought down the cost of commercially published books, and it was 1900 before the 100 titles a year became 6,000 titles a year. In 2009 it was estimated that there were in excess of 130,000 new book titles published in the UK, so it looks as if book publishing – in one form or another – is here to stay.

WHAT IS PRINT-ON-DEMAND AND HOW DOES IT WORK?

Other publishers must guess how many copies of each title will sell. They print them, store them, and hope their guess is accurate. If the initial print run becomes exhausted, the publisher makes a decision on whether to commission another print run. In the majority of cases this would be 'no' and would mean that a book becomes out of print and no longer available. Since the average shelf-life of a book is six months, an author would see years of hard work disappear. With **WRITERSWORLD** we can do a print run as small as a single copy, which means that the book is never out of print. However, common sense suggests that one copy would not be cost effective when adding in postage, so the printer has requested that the author orders a minimum of twenty five copies.

Your book will be made available through every major UK based internet book retailer, including Amazon, Waterstones, WHSmith, Blackwell's etc., and to order through most UK based book shops.

It is important to note that for the money we charge **WRITERSWORLD** *is unable* to supply any book shop with physical copies of your book for them to maintain as a stock item. However, you may wish to do this yourself (see **ROYALTIES** section).

MAINSTREAM PUBLISHERS AND LITERARY AGENTS

Obviously we are biased, but if you receive our Newsletters you will note that many mainstream publishers are closing down divisions and laying off staff. In fact, we recently sent out a Newsletter written by a literary agent describing how things had dried up: none of us is immune from this recession. We have a client who told us that her seventeen-year-old daughter got a summer job with a mainstream publisher and was given the task of reading through the slush pile. As she said to us, "Much as I love my daughter she knows nothing about judging books." We also did a Newsletter where an author sent in a manuscript, which had a number of mistakes and lots of pages missing, to numerous publishers and agents, and got back responses stating it was a great book but not suitable for them. So, 'word to the wise': if you are going to try the mainstream publisher or literary agent route (which again because of our admitted bias we think is a waste of time), DO NOT put a whole bunch of book publishers or literary agents in the same

e-mail address bar, because they will think if you can't be bothered to write to them individually, why should they bother to read your work. Emphasising again we are biased, it is shameful how many authors, without knowing, waste their money sending their treasured manuscript to mainstream publishers or literary agents who will not take the time to read them. So, although this is the traditional way to go about getting your book published, there is another way, which clearly you are considering, which is a self-published print-on-demand book, and if you choose this way we at **WRITERSWORLD** feel we are best placed to handle the process for you.

TWENTY REASONS WHY WE THINK WE ARE YOUR BEST CHOICE OF PUBLISHER

1. Once we have accepted a book for publication, it becomes part of a fundamental principle of **WRITERSWORLD** that there will be no unexpected add-ons or extra fees requested from the author.
2. We also purchase the ISBN for your book in your name and you appear on the imprint/copyright page (see page 14 for an illustration of this) as the book's publisher. To pay to publish a book without the ISBN being registered to your name is, as previously stated, akin to buying a car or a house and having someone else's name on the registration document, so that you have no control over what you own. With **WRITERSWORLD** it is your name that will appear on the imprint/copyright page of your book as the book's publisher.
3. After publication the author retains all rights to the cover and content, and the digital file remains the property of the author and is returned to the author at no extra charge.
4. Our book covers are all custom-designed in full colour and at no time do we use templates. Templates are where you are given a series of photographs or illustrations to choose from and you are asked to 'plonk' your name and the title of your book etc. into it. Needless to say, you would not be surprised if dozens of other book titles look like your book. The quality of our custom-designed covers is second to none and if you want we will even provide you with a full-colour photocopy of your book cover so you can frame it.
5. Our copy editors and book cover designers are highly skilled and experienced in the self publishing print-on-demand industry, and you will have direct one-to-one contact with your designated copy editor and book cover designer.
6. Our royalty payment system is the fairest and most generous in the entire print-on-demand book publishing industry.
7. Our work is outsourced entirely within the UK or the Republic of Ireland.
8. Our books are supplied to the author at print costs plus shipping. Delivery is guaranteed within 14 days of placing an order, subject to holidays and weekends.

9. We faithfully submit each and every book title to the Legal Deposit Libraries in the United Kingdom and the Republic of Ireland. In the United Kingdom the Legal Deposit Libraries Act 2003, and the Copyright and Related Rights Act 2000 (Ireland), make it legally obligatory for publishers and wholesalers in the United Kingdom and Ireland to deposit their publications within one month of publication.
10. We will also submit a digital copy of your book to the **Amazon 'Search inside this book'** programme, a revolutionary way to merchandise your book. When customers search for a book on Amazon they can find the actual words from inside your book – not just the author, title, and keywords – and will be able to read 20% of its contents. With this powerful search feature customers who may never have surfaced in previous search results can discover your book!
11. We do not publish soft or hard pornography, or any book that would be deemed racist, bigoted, or which in our view advocates policies or theories that are extreme.
12. We print and ship our clients' books worldwide and our books are available to order through UK based book shops and UK based internet book retailers.
13. We will provide you with 50 complimentary copies of your book, including free delivery, shipped as a single delivery to any address on the UK mainland. 'Complimentary copies' only applies to books that are paper/soft-back, Royal size (156x234mm) or smaller, printed in black and white with a word count that does not exceed 80,000 words. If the word count is greater than 80,000 or the book size is larger or contains colour inserts, we use the figure of £185 as an allowance towards the final print cost of the 50 complimentary copies, the author being responsible for the remainder of the costs. A **full-colour book**, which obviously costs more to print, will be allocated the same £185 allowance as the mono book that has a page count of over 80,000 words.
14. We guarantee, with the full support of the author, to produce a book from start to finish within 60 days of proper submission, unlike some of our competitors who have a clause in their contracts which permits them up to six months to produce a book.
15. You will be provided with a dedicated mobile number so that you can communicate with **WRITERSWORLD** at any time within normal working hours with regard to your book's progress, and similarly you will also have phone and/or email access to your copy editor and book cover designer.
16. We load our books at our printers with all black and white interior images and photographs at up to 1200 dpi (dots per inch) as opposed to the industry norm of 300 dpi. No matter how well your book is written, black and white illustrations or photographs in minimal dpi can completely spoil the look of a book, as any photograph or illustration

will look like a photocopy of a photocopy, whereas our finished product, given a high standard original illustration, is very near photographic quality. We also publish in full colour.

17. We include in our composite range of services a description of the book at Nielsen Book Data paid for by **WRITERSWORLD**, which will make the book easier to find by search terms at the very numerous book retailers' websites, and boost the opportunity for the book's sales. We are not aware of any other print-on-demand book publisher providing this invaluable service.
18. We will publicise your book with our press release distribution package, which includes the professional writing of your release, media targeting and distribution to all relevant UK media contacts, including the press, consumer and trade publications, broadcast media and online agencies.
19. We have a cash referral service available for authors when they recommend us to other authors and we publish the referred book.
20. We have an easy-to-navigate website with everything an author needs to know about publishing a book laid out in plain terms. There are no catches and no clever play on words to catch out the unsuspecting writer.

TEST THE SYSTEM

If you wish to see how the system works, as an example take one of our ISBNs, 9780957228702, and see how it is listed at the UK's largest book retailer at www.waterstones.co.uk.

HEALTH WARNING

Here are some of the difficulties an author can encounter when travelling the self-publishing route.

Before you part with a penny of your money, make sure you have a fixed-price quotation for the design of the book cover, editing and proofreading and all other set-up costs, so that you do not get lured into a bottomless pit of extra charges. That is how some self-publishing companies work; they will lure you in with what appears to be a low charge and then start adding on to this.

Insist that the ISBN for your book is purchased in your name and that your name appears on the imprint/copyright page as your book's publisher.

Make sure that your print-on-demand book publisher knows the difference between editing and proofreading, and that they not only provide the service you really want, but also employ erudite, skilled and qualified professionals to do the work. Too often in the print-on-demand industry editing/proofreading is done by any spare person who thinks they'd like to have a go at it. Make sure that the print-on-demand book publisher deposits all six copies of your book with the Legal Deposit Libraries (see no.9 in the

previous section). Ask that the publisher provide you with three ISBNs for books that were published more than eight weeks previously, and then check that the books have been deposited. The deposit of books with the Legal Deposit Libraries is, in our opinion, indicative of a publisher's level of responsibility. Contact the British Library on 01937 546268, and the Legal Deposit Agency on (0) 131 623 4680.

As you have taken so much time to write your book, we advise that you take a little more time to make sure your efforts do not go to waste. Insist on having a sample of ISBNs for books published in the previous month, and check them out—not just in the major outlets but also the smaller ones. We also recommend that you take the time to pop into a local book store, make sure their book search is online, and armed with an ISBN try to order the book to which the ISBN relates as if you were a member of the public. If that does not work, most, if not all, of your efforts will have gone to waste.

Pin your print-on-demand book publisher down as to exactly what each copy of your book will cost if you order it direct from them (this is another way publishers extract money from writers), and do all of this before you spend a single penny with any book publisher.

Make sure that any contract you examine does not have a clause which allows the company up to six months to produce your book. Please trust us; you do not want the frustration of waiting for up to six months to see your book in print. With your cooperation, and given no unforeseen delays beyond our control, we undertake to get most properly completed books published within 60 days. Insist that you retain copyright on both the book cover and the content, so that if you want to change publishers in the future you do not end up with a legal dispute as to who owns the copyright. Also, insist that upon completion of publication the file relating to your book is your property. Again, if in the future for whatever reason you want to change publishers, you may not be able to do so if there is a dispute over copyright issues or you cannot get the file. It is worth noting that if you publish with a United States company with whom you later have a dispute and you live out of state or country, you may be required to post a bond to cover the defendant's legal costs. In the jurisdiction of England and Wales a bond is not required: but with **WRITERSWORLD**, there is never a dispute.

With **WRITERSWORLD** you know exactly where you stand, no more and no less — so you can relax, stop worrying, and enjoy the process!

INTERNATIONAL STANDARD BOOK NUMBER (ISBN)

The ISBN is an international identification code which is unique to a particular edition of a particular title. It serves to facilitate accurate cataloguing, ordering, accounting, billing and stock control. Your book will be assigned its individual number and we are one of the few print-on-

demand book publishers in the world that as part of our publishing packages will purchase the ISBN for your book in your name, ensuring that you and not the book publisher have total control over your book. We purchase in your name the minimum batch of 10 x ISBNs so you will have some left for any other books you publish. Your book's imprint/copyright page will state that the book was published in the name you designate 'in conjunction with Writersworld'. As the author you agree that the above designation text will remain on the imprint/copyright page while the author is listed as the book's publisher, or controls the book through the ISBN purchased on the author's behalf by **WRITERSWORLD**.

LEGAL DEPOSIT LIBRARIES

Legal deposit is the act of submitting published material to designated libraries and archives. In the United Kingdom the Legal Deposit Libraries Act 2003, and the Copyright and Related Rights Act 2000 (Ireland) make it obligatory for publishers and wholesalers in the United Kingdom and Ireland to deposit their publications within one month of publication to six libraries that collectively maintain the national published archive of the British Isles: the British Library; the Oxford Bodleian Library; the Cambridge University Library; the National Library of Scotland in Edinburgh; the Dublin Library of Trinity College; and the National Library of Wales in Aberystwyth. This is a four-centuries-old tradition which will make your work available in the reading rooms, preserved for the benefit of future generations, a part of the national heritage. Your book will be recorded in the online catalogues of the libraries, all of which are accessible on the World Wide Web, and provide essential research tools for generations to come.

AUTHOR PROTECTION

In the case of a libel complaint involving or requiring the assistance of **WRITERSWORLD**, we will use one of the premier media and libel law firms in the UK (provided there is no client conflict or they do not refuse to represent the author). However, as an act of good faith to any complainant and to mitigate any alleged damage, **WRITERSWORLD** will withdraw the book from sale until the matter is resolved. If **WRITERSWORLD** believes the complainant's case or alleged libel to be valid, any required changes to the respective book will be made free of charge by **WRITERSWORLD** prior to the book being re-submitted for publication. In such a case the revised copy will be made available to the libel complainant for acceptance of any redactions and/or changes. It is a fundamental right of any person or entity not to be wilfully libelled, and as such, if **WRITERSWORLD** determines that any libel was wilful, it will offer no assistance to the author and accept no liability on behalf of the author.

The following is an example of the imprint/copyright page, which appears near the front of every published book.

EVACUATION
STATIONS

Memoir of a boyhood in wartime England

Peter O'Brien

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Published by Peter O'Brien in conjunction with Writersworld, this book is produced entirely in the UK, is available to order from most book shops in the United Kingdom, and is also globally available via UK-based Internet book retailers.

Copy edited by Sue Croft

Cover design by Jag Lall

www.writersworld.co.uk

WRITERSWORLD

2 Bear Close Flats
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United Kingdom

The text pages of this book are produced via an independent certification process that ensures the trees from which the paper is produced come from well managed sources that exclude the risk of using illegally logged timber while leaving options to use post-consumer recycled paper as well.

ALL WRITERSWORLD CLIENTS ARE TREATED EQUALLY

WRITERSWORLD treats all its clients alike in that every client pays exactly the same for every published service as at the time of placing the contract, and no client gets an extra or special discount, additional complimentary copies or any other form of preferential terms.

OUR POLICY OF NOT PUBLISHING FOR UNDER-EIGHTEEN YEAR OLDS

When a young person or parent approaches **WRITERSWORLD** about publishing a book they often do not understand that publishing a book for someone under eighteen can be fraught with problems, mainly because of the parental, legal, ethical, custody or guardianship situations that might be involved when a parent wants to sign a contract on behalf of a young person under eighteen. We would legally and morally be required to determine that in the case of an under-eighteen he or she is not subject to a custody proceeding and that the parent approaching us has the lawful right to execute our contract. This is why **WRITERSWORLD** cannot accept a contract signed by anyone other than what the law considers to be an adult i.e. a person over eighteen years of age, and that person confirms in our contract that they are eighteen or over. In fact, as an author taking on a contract under British law, for each book written by an author under eighteen years of age we would have to run and pay for a Criminal Records Check—which can take a long time—for each person at **WRITERSWORLD**, including all the sub-contractors etc. who are involved in the process of producing that book, as the under-age author would be deemed a new employer.

OUR USE OF SUB-CONTRACTORS

The self-publishing print-on-demand book publishing industry is both seasonal and inconsistent as to the number of books that come in to be published at any one time. It is not, therefore, economically feasible to have copy editors and book cover designers on the company's payroll with all the addendum expense and legal demands that are required, for example, by the Health and Safety Act. Consequently we rely on a stable team of vetted sub-contract copy editors and book cover designers. They all have different specialties and preferences, are versed in our method of operating, and are self-employed in their own right. As previously stated, they are all based in the UK or the Republic of Ireland, and because of their skills and individual expertise are able to produce books to the highest standard. And of course our clients also have the added benefit of direct access to sub-contractors in the same time zone.

PERSONAL SERVICE AT ITS BEST

Once you have submitted your contract and made the required payment, at the very start of the process you will be offered a two to three hour meeting

with the founder and owner of **WRITERSWORLD**, Graham Cook, where you will have the opportunity to ask all those remaining questions that you may have about the **WRITERSWORLD** print-on-demand book-publishing process. You will get some common-sense practical advice about whether to set up a limited company to promote your book, open a separate bank account, or register for VAT etc. You will also be provided with a mobile phone number so you can contact Graham Cook directly at any time during normal UK working hours to discuss your book's progress or exchange ideas regarding your book. These consultations are informal and usually take place at the Kings Arms Hotel, Woodstock, Oxfordshire. Of course, there is no charge for this meeting. If you wish, we can also meet after your book is published to go over any points you may have.

PREPARING YOUR SUBMISSION TO WRITERSWORLD

Submitting your book could not be easier. All we require is that your book is sent to us on a disk or as an e-mail attachment in the format you used for your manuscript e.g. Microsoft Word. It is likely you will also wish to submit a synopsis of the story, an index if required, or a dedication, acknowledgements, preface, and/or foreword, and that's just fine with us.

The author must discuss and agree the book's size, font and font size at the outset of the process during early discussion with the designated copy editor, as changing these near or at completion of the book will create all sorts of reformatting problems, which also means taking extra time. It is suggested that the author prints off a few pages from time to time to check that the printed page accords with expectations.

If you have black and white photographs or illustrations there is no extra charge if they are embedded in the file. However, if photographs or illustrations are ***not scanned and embedded*** in the file there will be a **£5.00 charge for each photograph or illustration**, paid directly to the copy editor who is doing your book. To ensure good print reproduction quality, digital images should preferably have a resolution of 1200 dpi for the best possible results. If you have photos that need enhancing you might find this link useful: <http://photorestorationservices.co.uk> .

Would you please note that, with regard to all of our publishing services, the prices we quote relate to submitted books that do or will ***not*** exceed a word count of **80,000** (see next section for how to calculate your document's word count). If you think your book may exceed 80,000 words you will need to discuss this with us prior to sending in your contract as there will be an extra charge of £12.00 per thousand words or part thereof paid directly to the sub-contract copy editor who has worked on your book. This will need to be paid when the sub-contract copy editor has produced the final PDF file and you have signed off on it, and before it goes to the respective printer.

HOW TO CALCULATE A WORD COUNT FOR YOUR BOOK

With your Word document open, go to the Menu bar at the top of your screen and select Tools. Click on Word Count from the drop-down menu and you will see **all** the statistics for your document, including the word count.

HOW TO ESTIMATE A PAGE COUNT FOR YOUR BOOK

Click on www.writersworld.co.uk/booksize.htm, or go to the **WRITERSWORLD** website and click on **Free book sizing system**. Choose a font and font size and insert your word count. You can then choose different book sizes so as to get an idea of the minimum number of pages your finished book will have. This is of course useful when it comes to estimating print costs.

BOOK SIZES

We are able to bind any size between A6 and A4 although a standard size would be 234x156mm (Royal). But don't worry about your book size as our printers can print to just about any size you want; just let us know what your preference is. The book sizes shown at our book-sizing estimating system, and also those in our **PRINTING COSTS** section below, are only a guide, and in no way reflect all the book sizes we can arrange to be produced and printed.

RECOMMENDED BASIC LAYOUT SPECIFICATIONS

Minimum Top Margin: this would depend on the layout but at least 20mm would be best.

Minimum Bottom Margin: as above

Left & Right margins: when creating the book's layout we generally use **mirror margins** whereby the margins of the left page are a mirror image of those on the right page. That is, the inside margins are the same width, and the outside margins are the same width, and basically the **inner margin** is a little wider than the **outer margin**. This is to improve readability in the spine area when the book is open. Most authors will submit their document with similar left and right margins, but this is no problem as the designated copy editor will create mirror margins appropriate to the chosen page size after discussion with the author.

Spacing: the norm is single spacing unless the author requires otherwise and specifically agrees it with the copy editor at the outset of the process.

Font(s): in conjunction with the copy editor, the author will need to decide upon the font and font size as near the outset of the process as possible.

Page Size: you will need to discuss and agree your book's individual size and specifications with the designated copy editor at the outset of the process.

"MY BOOK IS READY FOR PUBLISHING AS IT IS ..."

We used to have a service whereby, in the case of a book that had not been published before, we would accept a 'complete' text file and book cover from a client, on the basis that our sole role here would be to ensure that the book was published and that printing arrangements were taken care of. Hence, this service cost a lot less than if we were involved in designing the book's cover and responsible for copy editing and formatting the book in question. This system proved most unsatisfactory given that we expected the book cover and text file to arrive in pristine condition. It quickly transpired, with only one exception, that books would arrive at **WRITERSWORLD** in a standard that we could not accept as publishable manuscripts. We often had to invest considerable effort and time addressing a whole spectrum of shortcomings in these files in order that we could maintain our high standards and meet client deadlines, thereby incurring a range of additional expense and substantial loss of profit.

WRITERSWORLD therefore recently terminated this service due to the reasons outlined above. Unless someone has worked in this arena previously, it is unlikely that they will have the requisite expertise to prepare a book in a format that will prove acceptable for publishing/printing. In addition to the more obvious likely shortcomings in such submissions, **WRITERSWORLD** has also to consider libel issues that may arise, as well as the privacy rights of third parties, so it's crucial that we know what's in a book prior to becoming involved in its publication, and our experienced copy editors, while not part of the legal profession, can as lay persons serve as one reasonable line of protection for all concerned.

The metaphoric 'straw that broke the camel's back' came about due to a book written by a husband and wife team – the wife wanted the book finished and published as soon as possible and the husband invested his efforts in valiantly trying, week after week, to get the book to a standard that would be acceptable to go to the printer, and we were caught right in the middle. In the end, the wife put her foot down and paid **WRITERSWORLD** to work on and complete the book, which we did in virtually no time at all. This experience, however, tainted our view of the existing service, and hence it is no more.

NON-FICTION BOOKS

There are particular cautions concerning non-fiction books as authors and publishers in England and Wales have to contend with in the spectre of libel (in which the plaintive has in general the burden of proving that any written statements are false) and we now also have a person's expectation of the right of privacy under the Human Rights Act 1977.

A VERY SIMPLE EXPLANATION OF ENGLISH DEFAMATION, LIBEL, SLANDER and INVASION OF PRIVACY LAWS

In law, **defamation** (also called **calumny**), **libel** (for written words), **slander** (for spoken words), and **vilification**, is the communication of a statement that makes a claim, expressly stated or implied to be factual, that may give an individual, business, product, group, government or nation a negative image. It is usually, but not always, a requirement that this claim be false and that the publication is communicated to someone other than the person defamed (the claimant). In common law jurisdictions, slander refers to a malicious, false and defamatory *spoken* statement or report, while libel refers to any other form of communication such as *written* words or images. Most jurisdictions allow legal actions, civil and/or criminal, to deter various kinds of defamation and retaliate against groundless criticism.

Related to defamation is public disclosure of private facts, which arises where one person reveals information that is not of public concern, the release of which would offend a reasonable person. 'Unlike [with] libel, truth is not a defence for invasion of privacy.' **False light** laws are 'intended primarily to protect the plaintiff's mental or emotional well-being'. If a publication of information is false, then a tort of defamation might have occurred. If that communication is not technically false but is still misleading, then a tort of *false light* might have occurred. (Carter-Ruck is the pre-eminent defamation, libel, slander and invasion-of-privacy specialist law firm in the United Kingdom and a look at their website may assist if further explanation is required as to these aspects of English law.

The Carter-Ruck website: <http://www.carter-ruck.com/>

With regard to a person's expectation of the right of privacy, a landmark legal ruling case entitled **Loreena McKennitt vs. Neima Ash**, actually came about because of a book **WRITERSWORLD** declined to publish because there was so much information about the private life of a Canadian song-writer and performer, Loreena McKennitt, based on confidential information gleaned by Neima Ash in very private conversations. We advised Neima Ash to cut out the sections that Loreena McKennitt objected to. Sadly she ignored all our advice and went ahead and published the book herself. She subsequently ended up in the High Court in London and lost because the Court decided she had violated Loreena McKennitt's rights of privacy, and she has barely escaped bankruptcy as a result of Loreena McKennitt's lawyers' determined efforts to collect on the huge amount of damages and costs awarded against her by the Court. So if your work of non-fiction is about, or references third party entities or persons, you absolutely need to submit to them what you have written about them and get their approval (assuming they are alive, of course), otherwise you may end up on the wrong end of a lawsuit for either libel or breaching someone's rights of privacy, and that is a far from pleasant position to be in. **Loreena McKennitt vs. Neima**

Ash is now the landmark case in England and Wales, and all authors and publishers need to be on the right side of it unless they want to end up on the wrong end of a lawsuit which, under English and Welsh law, means as the loser there will not only be financial damages but you will also be expected to pay the other side's legal costs, which can run into hundreds of thousands of British pounds. One of the benefits of a print-on-demand book is, that if all the fail-safe systems fail, and a person complains about the content of a book, we are able to withdraw the book immediately from sale or distribution, remove the offending content and replace the file at the printers. As a result we would be seen as mitigating the damage, which in law is an important issue.

PERMISSIONS, COPYRIGHT RELEASES AND ACCREDITATIONS

If any of the above are required they must be applied for, received by the author, and embedded into the text file *at the time of submitting to WRITERSWORLD*. For the purpose of obtaining advice on permissions, copyright releases and accreditations, this link may be useful www.societyofauthors.org. Type into the search box the word 'permissions'. In the event that upon publication of the book a complaint arises, that any permission or copyright release has not been properly obtained, or an accreditation is not adequate, the author shall be liable in full for any costs incurred by **WRITERSWORLD** in resolving any dispute.

POOR MAN'S COPYRIGHT

This refers to the method of using registered dating by the postal service, a notary, public or other highly trusted source to date intellectual ownership, thereby helping to establish that the material has been in one's possession since a particular time. The concept is based on the notion that, in the event that such intellectual property were to be misused by a third party, the poor-man's copyright would at least establish a legally-recognised date of possession before any proof which a third party may possess. The PMC was originally used by authors who sent copies of their own work to themselves through the mail without opening the envelopes in the hope that it would grant them legal protection by establishing a date at which the work was created. Use of this method may not hold up in a court as it is simple for individuals to pre-send envelopes which can then be used later by placing the materials inside.

In Western Europe in countries with no central copyright registration authority, it can be difficult for an author to prove when their work was created. The Dutch government's copyright website notes that one can help demonstrate ownership of copyright by 'send[ing] yourself a copy of the work (or, for example, a photo thereof) in a sealed envelope, and keep it sealed upon receipt. Be sure that there is a date stamped on the envelope.'

One can also deposit a copy with the taxation bureau or a notary for the same purpose. The United Kingdom Patent Office says this: 'It may help copyright owners to deposit a copy of their work with a bank or solicitor or send a copy of their work to themselves by special delivery (which gives a clear date stamp on the envelope), leaving the envelope unopened on its return; this could establish that the work existed at this time.' (Further details of special delivery will be available at Post Offices.) The flaws are that there is no provision in copyright law regarding any such type of protection and Poor Man's Copyright is therefore not a substitute for registration if you have real copyright concerns

OUR PAPER AND COVER STANDARDS INCLUDING SPIRAL-BOUND, HARDBACK & LOOSE JACKET

As a brief summary, the text pages of our standard books are printed on magnificent 100 gsm ultra white bond at no extra cost (the industry standard is 80 gsm in an off-white yellowish colour); 100 gsm arctic gloss coated; 100 gsm arctic matt coated; 130 gsm arctic gloss coated and 140 gsm arctic gloss coated (the latter two at extra print cost), or off-white 90 gsm 18 volume book wove, whichever you choose. The paper for these text pages is produced via an independent certification process that ensures that the trees from which the paper is produced come from well-managed sources that exclude the risk of using illegally logged timber and/or are printed on recycled paper.

If required we are also able to print on 60, 70, 80, 120 and 130 gsm ultra-white bond or 120 gsm art paper, so there is plenty to choose from. All paperback book covers are printed on 350 gsm paper which results in a much thicker cover than is offered by any other print-on-demand book publisher. If the above looks a bit complicated we would be more than pleased for you to visit one of our printers so you can make the choice based on looking at the samples they have in stock. We are able to print full-colour photographs and illustrations etc. on the inside pages up to 1200 dpi (dots per inch), with standard black and white monochrome.

It is a fact that in the sector of the United Kingdom print-on-demand book publishing industry in which **WRITERSWORLD** operates, the vast majority of books are printed on paper inferior to the paper **WRITERSWORLD** uses, and if you add in the industry norm of printing black and white illustrations and photographs at 300 dpi as opposed to the 1200 dpi that **WRITERSWORLD** can print to, the comparisons between finished books is simply startling. We can 99.99% guarantee that if you were to examine the paper quality of any mass-produced paperback on sale in any book shop, you will find the paper quality of any book published and printed on behalf of **WRITERSWORLD** vastly superior.

We also do **hardback covers**, which means that what would traditionally be a

loose jacket is actually mounted to boards which are 2.5mm thick and known as a PPC (Printer Paper Case). This involves extra costs which you would need to discuss, and likewise if you require a **spiral-bound** version.

We are also able to arrange for the hardback/ppc version to have a **book jacket/dust cover**, but this creates a set of problems, not the least of which is the extra print costs, as the number of hardback copies to be ordered or required by the book wholesaler will not be known. Consequently the number of book jackets to be printed up in advance to match with orders that may be forthcoming for the hardback version will also not be known. Does **WRITERSWORLD** think that having a book jacket is essential? Far from it; however we will do all we can to accommodate the author's wishes

PRINTING COSTS

Your book's cover:

To print, gloss-laminate and bind the cover for a softback book costs 95pence per book, and a hardback cover (PPC) costs £3.75.

For print costs for a book with **monochrome text/illustrations** (shades of black and white) see the table on the next page.

COLOUR PRINTING - keeping the cost as low as possible

1. If your book has **over 20%** of its pages in colour it becomes a '**full colour**' book and is priced accordingly.
2. **Coloured inserts**

There is a print cost to colour inserts as the following table shows.

If you have colour pages within a mono book **each page** will **cost extra**, as colour pages have to be printed on a different machine and then merged with the black and white pages of text. This applies to **each side** of the page, even if the back is mono—this is why it is cheaper if you have your colour inserts on both sides of the page. If, however, you have colour on one side and a blank page on the other there is no charge for the blank page.

WRITERSWORLD will need to know exactly which pages of your book are going to be in colour when we send the files to the printer. It is important to remember also, that any page with *any colour on*, no matter how small, including coloured chapter headings or coloured page numbers, gets classed by the printer as **a colour page**. So, if the print cost of your book is an issue, look at each colour photograph or illustration and ask yourself how best they could be arranged to keep the costs as low as possible.

The following table shows the costs per page, in pence, for books of different sizes, including mono, colour inserts, and full colour books.

WRITERSWORLD	Printing costs: PENCE per page	Printing costs: PENCE per page	Printing costs: PENCE per page
BOOK SIZE	Mono	Colour inserts up to 20% of total page count	Full colour book or over 20% of total page count
STANDARD up to 132 x 197mm	1.00	5.00	3.50
DEMY 138 x 216mm	1.00	5.00	3.50
A5 up to 225 x 150mm	1.00	5.00	3.50
Royal up to 156 x 234mm	1.00	6.00	4.50
A4 210 x 297mm	1.50	7.50	5.50

3. *Changing a coloured illustration to greyscale :*

If you plan to produce a monochromatic version of a coloured illustration, it is advisable to test it out beforehand by setting your home printer to greyscale to check that it reproduces well, although the result will not be the same quality as when it is professionally printed by **WRITERSWORLD**. On the following page is an example of the greyscale version of a colour image.



Full colour image



Reproduced in greyscale

DISTRIBUTION — GETTING YOUR BOOK OUT TO THE PUBLIC

With respect, the most important point that most self-published authors appear to overlook, is that it is a pointless exercise if people cannot buy their book, which is where the ready availability and the economical and reliable distribution of a book is critical. **WRITERSWORLD** not only sets up the distribution for your book to assist the book wholesaler and consequently the book retailer and book purchaser, we also send an ADVANCE INFORMATION SHEET (see below for an example) to the book wholesaler along with a copy of the book's front cover.

ADVANCE INFORMATION SHEET

ACCOUNT NUMBER: WRITERSWORLD 10

AUTHOR'S NAME: John Oliver

TITLE OF BOOK: 'Cranes in the Construction Industry'

SUB TITLE: Volume Two

PUBLISHER: John Alan Oliver

PUBLICATION DATE: March 1, 2012

RETAIL PRICE: £24.99

ISBN: 978-0-9569214-2-0

PAGE COUNT: 390

BOOK SIZE: Width 234 mm x Height 156

CONTENT: Black and white text with colour photographs

FORMAT: Paperback

PAPER: 100 gsm Ultra White Bond

LANGUAGE: English

ABOUT AUTHOR:

John A. Oliver is a leading expert on Heavy Construction Equipment with more than 50 years' experience, firstly with 5 years' apprenticeship in the Admiralty Royal Dockyard, Chatham, Kent, UK, covering Steam Turbines, Boilers, Submarine Diesel Engines and associated equipment.

The next 10 years were on the design of Construction Equipment followed with 35 years on equipment field management, covering The Middle East, W. Africa and N. Borneo. John is a Chartered Engineer and Fellow of the Institute of Mechanical Engineers, UK. He retired to the South of France in 2006.

ABOUT BOOK:

This book is an essential buy for managers of cranes and other heavy plant. It provides an educated insight into crane manufacturers under the Manitowoc brand, namely Potain, Grove and National Crane. Following on from his invaluable Volume 1, Administration of Heavy Construction Equipment, John Oliver's new book compiles information from the manufacturers themselves into a reference that should be stored with every hard hat.

READERSHIP LEVELS: General

Trade WHOLESALER: Exclusive

This is why yet again **WRITERSWORLD** comes into its own, for although it is possible to get by without using the services of a book wholesaler, the choices are very unpalatable. A book wholesaler is the entity that stores copies of the book in a warehouse, distributes the book to the book retailer, collects the money from the sale of the book by the retailer, and advances the royalties to **WRITERSWORLD** who in turn pays the royalties to the author (please see our book retailing process flow chart on page 29).

Of course, a self-published author could distribute the book him/herself, but that would require having to go to the post office and mail off the copy or copies to whoever wanted to buy them. This then leaves the problem of authors having to raise the invoices each and every time they mail those copies, and just hope they get paid.

Another way around the problem for the self-published author is to sign up for the Amazon Advantage Programme, the problem here being that Amazon takes up to 65% of the retail price in royalties and will send in one-off orders, which often means that, after taking into account the cost of postage and packing and their time, the author actually loses money on every book s/he ships to Amazon. The author also has to put up with Amazon's long-winded and draconian payment terms and exclusivity requirements, which means the author is precluded from using other retail outlets. Of course, there are other print-on-demand book publishers who purport to offer distribution, but they frequently fail to point out that their distribution is not only very limited, but they also charge an 'administration fee', which inevitably means the self-published author's revenues are depleted. **WRITERSWORLD** alleviates all this complicated and inefficient mess.

OUR BOOK WHOLESALER

The relationship **WRITERSWORLD** has with its book wholesaler is unique, as their normal policy is not to deal with authors/publishers who have less than four titles in their inventory. However, by virtue of the fact that we afford our clients the dignity and right to have the ISBN of their book in their own name, as a result they become book publishers in their own right and fall outside our book wholesaler's normal policy which would make it difficult to engage their distribution services. Would you please be aware that the fact that our book wholesaler has granted **WRITERSWORLD** a concession and has agreed to distribute our clients' books, is a **privilege** granted by them and not a right. Our book wholesaler is based in the UK and **WRITERSWORLD** greatly values their support to its clients.

ROYALTIES

Having taken account of the foregoing, let's explain the Royalty formula. The retail price of your book, less the book retailer's sales commission of 25%, less our book wholesaler's commission of 15% of the retail price, less

printing costs = **YOUR ROYALTY**. In other words, the book retailer who sold the book on your behalf, and our book wholesaler who made the book available to them, deduct their combined commission of 40% from the retail price of your book: that is the formula.

It is very clear that neither **WRITERSWORLD** nor the author could pack and mail a copy of a book for the amount that our book wholesaler charges, which is approximately £1.50 for a book retailing at £9.99.

The process is:

1) When you have approved your Sample copy, which will be sent to you direct from the printer, we will send our book wholesaler five copies of your book. We pay the printer for this out of the publishing fee you pay us. Previous to sending our book wholesaler the five complimentary copies we send them what is known as an Advance Information Sheet, along with the book's cover, so they can enter the book into their systems and at the same time know to expect the five complimentary copies. As a consequence of this policy, your book will get treated as an in-stock book by our book wholesaler, ahead of time. This, in turn, means your book will be allocated a much more favourable delivery period to those tens of thousands of book retailers who use our book wholesaler as their wholesaler.

2) After a book's publication date, **WRITERSWORLD** *will be the direct and only liaison* between the author/publisher and our book wholesaler in order to try and persuade them to stock further copies of your book. If successful, this will involve our book wholesaler ordering bulk copies of the author/publisher's book through **WRITERSWORLD** via e-mail. In turn **WRITERSWORLD** will forward our book wholesaler's orders on to the author/publisher, who will then order them from the respective printer and pay for them. The printer will ship the order to our book wholesaler using a specially designed delivery note. As **WRITERSWORLD** will provide you with 50 complimentary copies, you can, if you wish, use these initially to supply our book wholesaler if they decide to stock your book; **WRITERSWORLD** will provide you with a delivery note that meets their requirements. We will also provide you with a simple advice sheet detailing how you can also get your book listed with the book wholesalers Bertram's in the UK and Ingram Book Group in the US, although, of course, we cannot get involved in administering these two accounts.

3) You can keep an eye on how many copies of your book have been sold via retail outlets and distributed by our book wholesaler by going to the wholesaler's website and typing in your ISBN (without hyphens or spaces) in the search box on their home page. The search results will tell you how many copies of your book have been delivered by our book wholesaler to book retailers by the number of copies of your book they still have on their racks or shelves. For example, if they have had 100 copies and have 20 left, they have distributed 60 of your books.

4) As for the author/publisher being paid by our book wholesaler for the books they hopefully will have ordered through **WRITERSWORLD**, in the past a very small minority of our clients have jeopardised this process, letting **WRITERSWORLD** and the other author/publishers down by their activities, such as our book wholesaler having to contend with authors/publishers 'demanding' they stock their books, and even incurring verbal abuse at times; books being shipped to them that they had never ordered; and even being invoiced for books they still had in stock and not distributed etc. Our book wholesaler, while most reasonable, is not a charity and it will be clear to the majority of authors that our book wholesaler cannot pay out for books they have stocked but which have not been sold and so not distributed.

5) Because of this very small number of author/publishers who have unrealistic expectations, **WRITERSWORLD** has had to tighten up its method of royalty payment, which is now as follows. Each month **WRITERSWORLD** receives a list of all its clients whose books are distributed by our book wholesaler, showing the number of titles distributed by them during the previous month and the royalties owed on each book title, taking into account the five complimentary copies sent to them by **WRITERSWORLD**.

As stated already, the author/publisher is able to establish how many copies of their book have been distributed by our book wholesaler at any time by going to their website and typing the respective ISBN into the search box (without using hyphens and spaces). Additionally, the author/publisher is welcome to telephone **WRITERSWORLD** to get the distribution figures. We invoice our book wholesaler en bloc on behalf of all our authors/publishers and each quarter we pay each author/publisher 100% of what our book wholesaler has paid us for the respective book title, and we do so 'bank to bank', showing **WRITERSWORLD** as the payee. Of course, after a period of time, we will use our best endeavours to persuade our book wholesaler to allow you to have a direct account, which is in our interests too.

6) Although we will try our best, we obviously cannot guarantee that our book wholesaler will stock bulk copies, so if they are unable to stock your book, **WRITERSWORLD** will hand over this function to the author/publisher, giving advice about how to carry on, via a fact sheet.

Given the present considerations, we should also explain the roles of the various bodies involved in publishing your book, all of which are vital and perform separate and often quite different functions. There is an agency used by **WRITERSWORLD** that is the entity responsible for issuing you with your ISBNs and whom we use to provide the data from which all the major book retailers take their information, such as price and availability. When an order comes in from a book retailer it automatically goes to the agency's database to the special account we will have set up for you (this central database thus links the author with the book retailer and the book wholesaler). From here on in, the order for your book goes automatically

from there to the book wholesaler we have chosen to distribute our clients' books. If our book wholesaler **maintains your book in stock**, when an order comes in from the database we have set up for the author, a copy is literally taken from the rack and mailed to the bookstore or book purchaser.

It is also important for you to note that if a person goes into a bookshop to purchase your book and the screen comes up with phrases such as 'unavailable' or 'out of stock' it does *not* mean your book is out of print. Phrases such as these simply mean our book wholesaler does not have copies of your book physically in stock. However, a member of the public can still make the purchase, and your book will be printed and then distributed by our book wholesaler to the retailer.

Blackwell's, one of the most respected and long established book retailers in the UK, became the first high-street bookseller in the UK to offer print-on-demand books while customers wait, this publishing innovation being delivered by an 'Espresso Book Machine' (**EBM**), which can print and bind any one of a million titles. These **EBMs**, along with the surge in demand for e-books, indicate an exciting new direction for book publishing.

NIELSEN BOOK DATA ENHANCED LISTING SERVICE

Our composite range of services includes a description of the book at Nielsen Book Data paid for by **WRITERSWORLD**, which will make the book easier to find by search terms at the very numerous book retailers' websites, and boost the opportunity for the book's sales. We are not aware of any other print-on-demand book publisher providing this invaluable service.

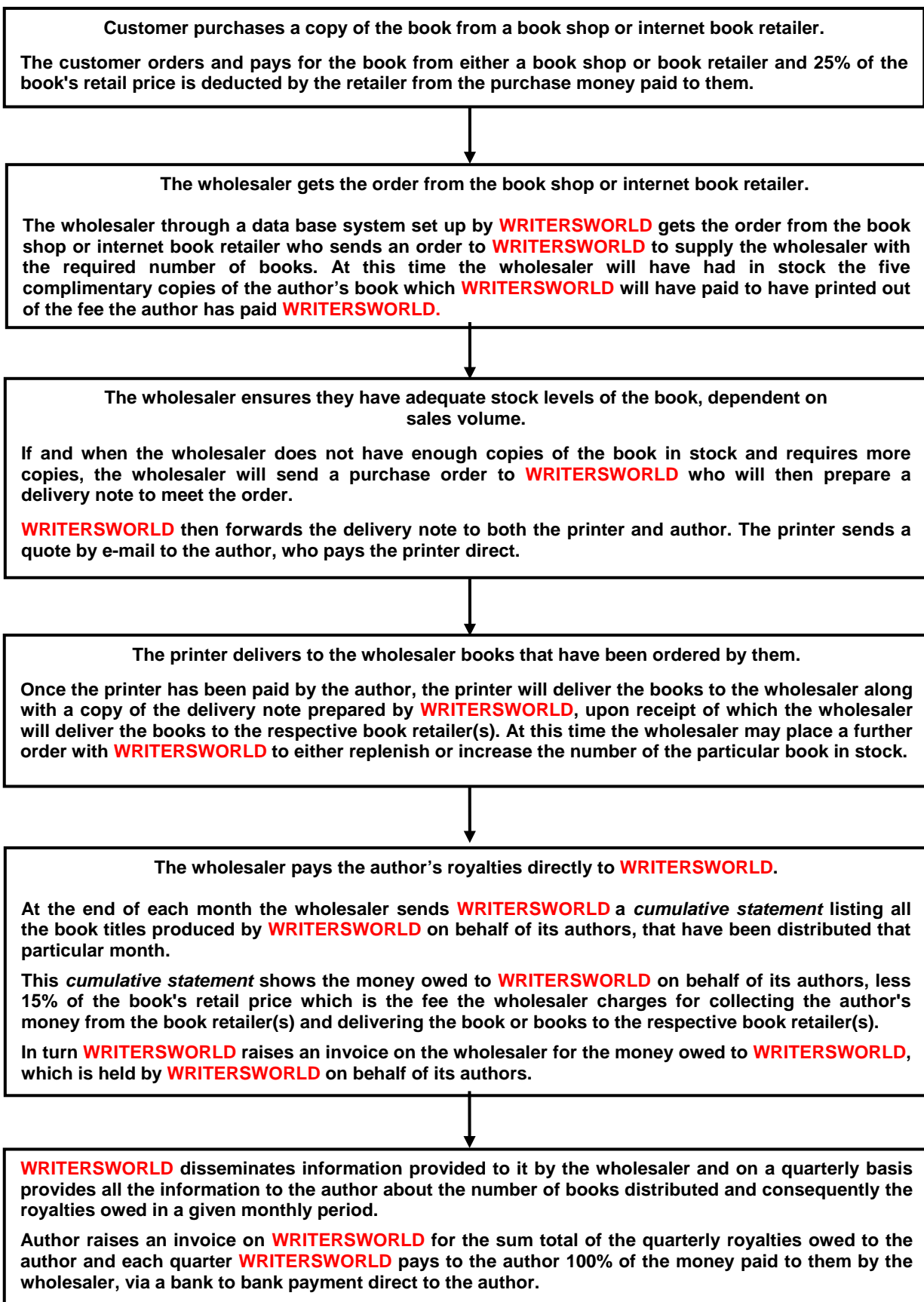
BOWKER LINK

We also will set up and submit your book to **Bowker Link** which means this portal allows us to promote your book through to many other sectors of the book industry including wholesalers, distributors, retail chains, independent retailers, online retailers, schools, libraries, universities and other thousands of similar outlets worldwide which means **WRITERSWORLD** will have done all it can to incorporate the complete book supply spectrum.

BOOK PROMOTION PACKAGE

We will publicise your book with our press release distribution package, which includes the professional writing of your release, media targeting and distribution to all relevant UK media contacts, including the press, consumer and trade publications, broadcast media and online agencies. Our press releases go out to approximately 230 countries with a selection from a data base of 1.7 million media contacts with over 175,000 media contacts in the UK alone.

WRITERSWORLD BOOK RETAILING PROCESS



IMPORTANT NOTES

No matter which company you choose to publish your book, if you are not prepared or are unable to promote your book, it is unlikely you will recover the cost of publishing your book from the royalties of retail book sales. Options include contacting local book shops to stock your books and/or offer you book-signings; do local radio and newspaper interviews; arrange book launches; publicise your book in magazines/journals and so on. We will assist all we can, without promise, to arrange local book signings in the UK with Waterstones. Do not be persuaded by claims from other print-on-demand book publishers that you will make a full-time living from the royalties on internet retail sales of your book as the volumes and margins are simply not there. Also the income you could derive from such sales is often depleted by the audacious practice of many other print-on-demand book publishers who deduct fees from any royalties (having already charged to publish the book) which they claim are for 'Administration' or the 'Handling' of the royalty payments.

Ask yourself if you would even be truthfully informed, or indeed have direct knowledge from the printer as to how many copies of your book were actually sold and printed via any print-on-demand internet retail sales. Then ask yourself why that print-on-demand book publisher needs to insert themselves into the royalty payment process when, as with **WRITERSWORLD**, you could have your own ISBN and be listed as your book's publisher, have the dignity of direct access to your book's printer, know at all times how many copies of your book have been sold and directly receive 100% of any royalties.

Something to be aware of if you are going to send copies of your book out to reviewers — do buy a rubber stamp stating **BOOK REVIEW: COPY NOT FOR SALE** and put a stamp on the *imprint* page, because it has come to our attention that some book reviewers are parcelling up books sent for review and selling them off to businesses such as Amazon.

SUPPORTING YOUR LOCAL BOOKSHOP

On average in the UK, two local bookshops a week are going out of business. In 2009 Borders, a huge book retailer, went out of business, and in 2010 the largest book chain in the Republic of Ireland went into administration. This brings us on to supporting your local bookshop, which can often supply a book as fast and at the same price as the huge internet book retailing giants, and of course if there is a problem, you will have a real live human being to deal with. Local bookshop personnel are usually also able to give advice about books generally, and in particular those that involve the local area, or the rural and urban infrastructure.

WITH US, AUTHORS BUY COPIES OF THEIR BOOKS AT 'PRINT COST' PLUS DELIVERY CHARGE

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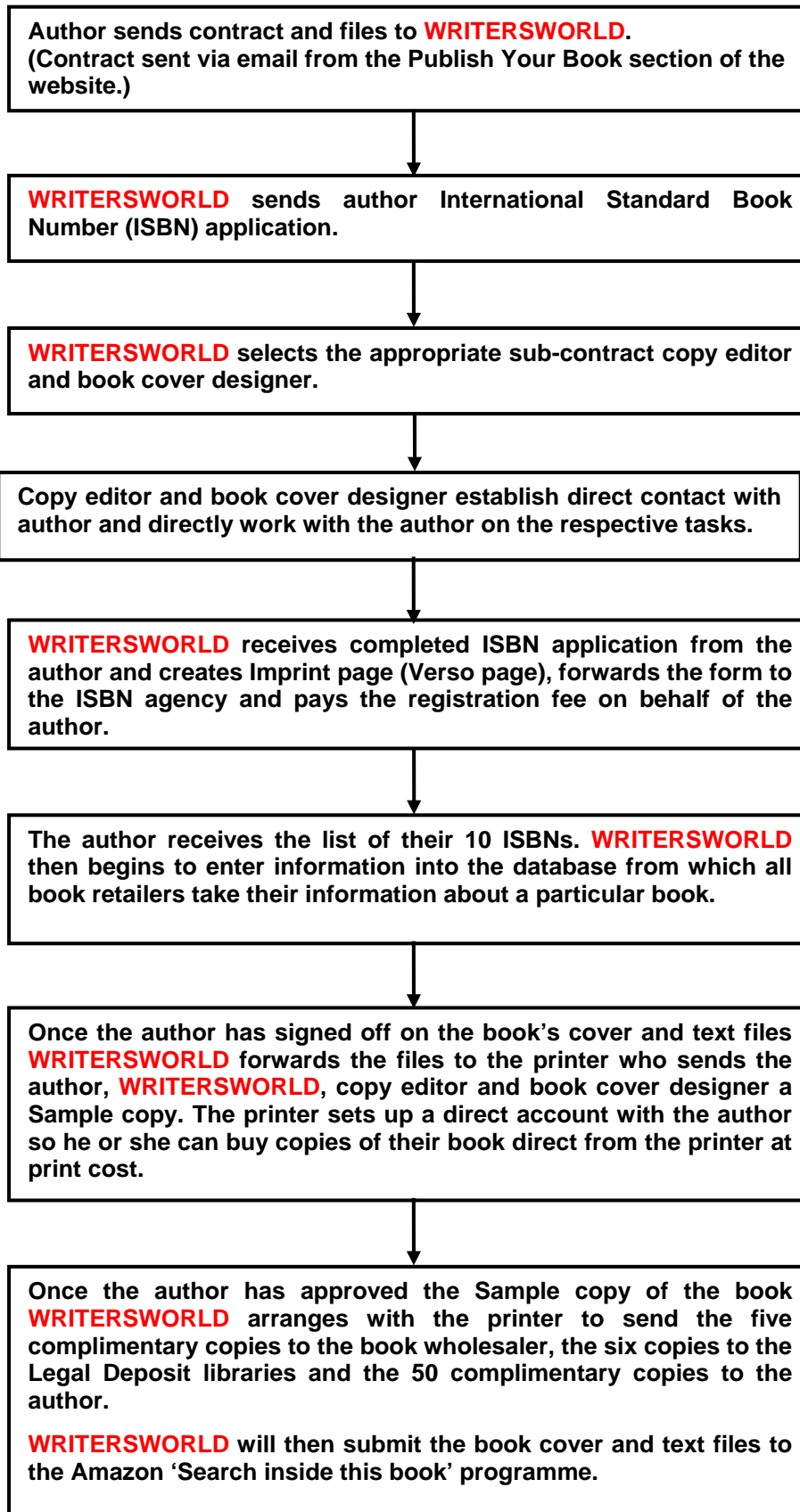
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You are entitled to a **£175 discount** off this publishing fee for any contract sent in, accepted and paid for in full at the outset. Alternatively for authors who may not wish to pay our publishing fee up front, the following payment plan is for them.

1. 50% of the £2,499.00 publishing fee upon submission of contract.
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Upon acceptance of your thesis/dissertation for publication and payment, we are committed to undertaking and completing the following:

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APPENDIX 1

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TITLE OF BOOK: On a Cushion of Air
The Story of HOVERLLOYD and the Cross-Channel Hovercraft
AUTHORS: Robin Paine & Roger Syms
ISBNs: 978-0-95689878-0-0: 978-0-9568978-1-7:
978-0-9568978-2-4

What I think of the service I received from WRITERSWORLD

When we first decided to write the history of the hovercraft three years ago, we didn't give any thought as to how we might eventually have our work published. As time moved on we thought we should at least start to make some enquiries, but it soon became apparent that for a specialist subject like ours we would probably have difficulty in finding a publisher to take it on and even if we could find one, the process seemed to be fraught with difficulties, not least that we would not have control of our book. It was then that we investigated self-publishing on the Internet. It didn't take long to come across **WRITERSWORLD** and, after making comparisons with a few other websites, it seemed that they were head and shoulders above the others in presentation and content. What gave us huge confidence was they told a very comprehensive story about publishing, and while not pretending to understand it all, it was clear they had nothing to hide. In fact they went further and covered many of the pitfalls.

We started the process a whole year before publication, which, for a first book, was very much the right thing to do. Having met Graham Cook, we had no hesitation in signing up with **WRITERSWORLD**. Nothing seemed to be a problem and it was the ultimate in professionalism from day one. Graham proved to us that the term 'self-publishing' is a misnomer, because you do in fact need a publisher. It is just that you take the risk, but reap the rewards and, most importantly of all, have total control of your book.

ISBN numbers were obtained, we were set up with the book wholesaler, who supplies Amazon and the major UK book stores, and all the nuts and bolts were put in place so that when we were ready to go to print it was all there. We were allocated a copy editor, Ian Large, and front and back cover designers, Charles Leveroni and Jag Lall, all of whose praises we cannot sing loudly enough. We had no concept of just what was involved in the art of designing a book to fit the topic – size of book; font style and size; presentation of pictures; page numbering and headings; fitting the pages and pictures together; and not forgetting the corrections to grammar, punctuation and formats for all things numerical. Our tome was 700 pages long and Ian Large did an outstanding job in producing what we think is the perfect design and presentation for our story. We had no idea as to how it should look and feel, but as soon as Ian produced it we knew he had got it exactly right – a rare skill indeed – resulting in two very happy rooky authors. Likewise the front and back covers produced by Charles Lereroni and Jag Lall were beautifully and skilfully designed to add to the overall high quality of

our book. Their printer, Dave Matthews of Print On Demand, did more than justice to the print quality of the book, and, like everyone else involved, was a joy to deal with. The bottom line is that those involved with **WRITERSWORLD** work as a highly professional team to provide a service to authors, which one would imagine would be hard to beat. Like an orchestra with the best musicians, it still needs a skilful conductor to bring everything together, and that is embodied in the aforementioned team at **WRITERSWORLD**.

TITLE OF BOOK: Grain of the Wood
AUTHOR: Kingston - Cameron
ISBN: 1-904181-88-0

What I think of the service I received from WRITERSWORLD

At 89 years old & having completed my first book, I tried sending it to a few publishers, but they didn't want to know. I began to despair of ever seeing my work in print, but then someone mentioned self publishing to me. I knew nothing about it & looked at a few websites for information, but I was unsure of how to proceed. Then I came across the **WRITERSWORLD** site & I knew I had found the one for me. The site gave me all the information (& more) that I needed & was so well laid out that I immediately phoned & spoke to Graham Cook. Within an hour I was on my way to having my book published. **WRITERSWORLD** have been everything I hoped they would be. I have my book published now & I couldn't be more proud when showing it to family & friends & for it to be available to buy on the Internet & in bookshops worldwide. All through the process, if there was something I wasn't quite sure about, Graham Cook was happy to help me out, & very promptly too. He has been charming, courteous & thoughtful at all times, keeping in touch regularly & asking if there was anything he could do to help me. He could not have done more for me & his enthusiasm & love of his company shine through all he does. I would have no hesitation at all in recommending **WRITERSWORLD** to anyone considering self-publishing. They are easily the best, most honest & sincere company in an industry where, sadly, there are many charlatans.

TITLE OF BOOK: Sow the Wind
AUTHOR: Peggy Larken
ISBN: 978-19041812-5-5

What I think of the service I received from WRITERSWORLD

A really helpful and caring service enabling someone who knew nothing of self publishing and print-on-demand technology to publish, at very reasonable cost, something which would not have been possible with conventional publishing.

TITLE OF BOOK: Bolter's Grand-daughter
AUTHOR: Angela Culme-Seymour
ISBN: 1-904181-15-5
What I think of the service I received from WRITERSWORLD

As the instigator of this re-publishing I have been very pleased with the service provided by **WRITERSWORLD**. They have been helpful in guiding me through the process and it is now reassuring that this book is available on a one-off basis to the many people who have seen the limited first printing and wanted to purchase their own copy. Considering the process that went into the reprinting, the quality is extremely good and I have recommended not only this, but the full printing to several of my writer friends.

TITLE OF BOOK: Discovering Recovery from Mental Health Distress
AUTHORS: Rebecca Shaw (Author, Editor), Hugh Thomas (Author, Editor), Chris Heap (Author)
ISBN: 978-09559590-0-4
What I think of the service I received from WRITERSWORLD

To Graham Cook, Sue Croft and Charles Leveroni at **WRITERSWORLD** thank you for also helping me publish my own book "Wonderfully Strange", ISBN 978-0955959103, plus the above book for my friends and colleagues at the Rushcliffe Support Group and for your patience and support. It has been lovely working with you all and I would recommend **WRITERSWORLD** to anyone thinking of writing their own book.

TITLE OF BOOK: Spells
AUTHOR: James Merry Davidson
ISBN: 987-0-9561458-0-2
What I think of the service I received from WRITERSWORLD

WRITERSWORLD is everything it sets out to be - a great service for people like me who want to have their book published professionally. Graham Cook is the mastermind behind the process, ensuring a smooth passage from start to finish. He is able to do this because he has assembled a great team who work with commitment and integrity. What more can you ask for?

TITLE OF BOOK: Manor Farm
AUTHOR: Alan Jones
ISBN: 1-904-181-34-7
What I think of the service I received from WRITERSWORLD

When I finished writing my book I knew nothing about publishing and neither did I want to know. In **WRITERSWORLD** I found professionalism, dedication and diligence to a very high standard. I knew what I wanted my book to look like, and right through the process from copy-editing to layout I was guided by a team committed to high standards and attention to detail

coupled with a friendly and helpful personal service. Nothing was too much trouble for the Managing Director, Graham Cook, who was always available with encouraging, warm and genial words. A publishing process fraught with dangers for the inexperienced was made into a walk in the park. Thank you **WRITERSWORLD** and good luck.

TITLE OF BOOK: Meeting Magic
AUTHOR: Katherine Woods and Ingrid Uden
ISBN: 978-0-9557788-0-3
What I think of the service I received from WRITERSWORLD

Meeting Magic is a business book, aimed at the business manager market. We needed the book to be of a high quality, to reflect our business brand. We chose **WRITERSWORLD** as they offer a trustworthy service and give the authors control of their own books. Graham is very knowledgeable about the publishing world and all the people we dealt with in the process of getting the book published were professional and helpful. Thank you **WRITERSWORLD** for helping us get Meeting Magic into print.

TITLE OF BOOK: A Sailor's Tales
AUTHOR: Captain William Wells
ISBN: 987-0-9562904-0-3
What I think of the service I received from WRITERSWORLD

The overall service I have received from **WRITERSWORLD** has been first class in every respect. Graham Cook has surrounded himself with a team of professionals who go out of their way to accommodate the author. My every query was dealt with understandingly, with the utmost courtesy, and most of all, as a novice author I was treated with both respect and dignity. The book "*A Sailor's Tales*" is an autobiography tracing the twists and turns in the life and adventures of a Master Mariner, ship's captain and harbour pilot - one of the few people that actually lived his boyhood dreams.

APPENDIX 2

EXAMPLES OF AUTHOR AND BOOK DESCRIPTION SENT TO THE *Nielsen Book Data Enhanced Listing Service* TO MAKE THE BOOK EASIER TO FIND BY SEARCH TERMS.

TITLE OF BOOK: Clay Shooting for Beginners and Enthusiasts
AUTHOR: John King
ISBN: 978-0-956346-0-0

The perfect guide for beginners, novices and hot shots! As one of the leading coaches in clay pigeon shooting, John King has produced his excellent easy to understand Clay Shooting book. Whether you are new to Clay Shooting or an experienced shot seeking to improve, this book will guide you through the techniques and give you a shooting method that works time after time. Renowned internationally as the 'Clay Shooting Coaches Coach', John's style is relaxed and no-nonsense. His philosophy is that coaching should be simple, and most importantly fun! Now you can enjoy John's lessons from the comfort of your own home. *Clay Shooting for Beginners and Enthusiasts* is an essential addition to any shooter's library. The 2009 edition is a comprehensive update of the author's 1991 collectors item. www.johnkingcoaching.com

TITLE OF BOOK: **Born to Whisper**
AUTHOR: **Nicole Golding and Adam Goodfellow**
ISBN: **978-0-9564440-0-4**

After meeting Monty Roberts in 1996, Nicole Golding and Adam Goodfellow were among the first people in the UK to become 'horse whisperers'. *Born to Whisper* is the much-awaited sequel to their first book, *Whispering Back*. They chart the highs and lows of working in one of the world's most romantic professions, as they help people to make sense of their horses' behaviour. From wild, untouchable horses, to those who violently attack anyone who comes within striking distance, they have seen it all. Yet their story goes far beyond tales of remedial horses. From surfing to rock music, from the Cotswolds to Hawaii, from tragedy to the joy of giving birth - in a stable, no less - this book is a remarkable chronicle, taking the reader on a voyage that helps make sense of the contradictions of modern life. www.borntowhisper.com

TITLE OF BOOK: **Of Sluices and Sisters**
AUTHOR: **Alison Collin**
ISBN: **978-0-9562938-0-0**

These reminiscences, many funny and some very poignant, have been recounted orally for many years, and now appear in print for all to enjoy, painting a picture of what it was to be a student nurse in the 1960s - a time when legendary Ward Sisters ruled supreme, starched white aprons were the hallmark of a nurse, and wearing make-up was likely to result in a severe reprimand! Patients going berserk in the night, nurses hitching rides on meat lorries - these are only some of the events outlined, running alongside tales of what really went on in those wards, by day and at night, including some quite personal and varied reflections of those in training. Readers certainly don't need a medical background in order to enjoy these anecdotes, but those who trained as nurses during that era will find many nostalgic moments with which they can identify, while contemporary nurses are

given insights into how different their profession was in the not-too-distant past – those days prior to computers and modern diagnostic techniques.
www.alisoncollin.co.uk

APPENDIX 3

Subconscious Copying and Copyright: Court Gives Helpful Guidance **by Nigel Adams of Goodman Derrick LLP**

The story goes as follows:

the creator of a set of characters for a children's TV programme sends his ideas to a broadcaster hoping to spark some interest. The broadcaster rejects the characters before televising a programme containing suspiciously similar characters. The designer then sues the broadcaster for copyright infringement. These are the basic facts of the recent case of *Mitchell v BBC*, a case which was transferred from the High Court to the Patents Court. In essence, Mr Mitchell's case was that the BBC must have copied his work - whether consciously or subconsciously because:

1. the BBC had access to his designs; and
2. the similarity between the two sets of designs was striking.

However, the BBC denied any copying. It questioned the extent to which it had access to Mr Mitchell's work, the extent of the alleged similarities and also (crucially) the BBC asserted that it had come up with its own designs wholly independently of Mr Mitchell.

Conscious copying

The Judge looked first at whether there had been conscious copying. He found that there was a possibility of access to Mr Mitchell's work by the BBC and that there were similarities between the competing designs. When taken together, the Judge felt that these two facts shifted the onus to the BBC to explain how it had come up with its designs and carefully examined the BBC's evidence that it had indeed created its designs independently. After examining the evidence the Judge found that none of the BBC team had any real awareness of Mr Mitchell's designs and so he concluded that there had been no deliberate copying by the BBC staff.

Subconscious copying

The Judge then moved on to examine the allegation that there must have been subconscious copying by the BBC.

He observed that no creative person could ever positively state that they had not been subconsciously influenced by something. This is clearly correct since how can anyone truthfully say they have not been influenced by something which they cannot be consciously aware of? The unfortunate consequence of this was that the Judge felt that none of the evidence given by the BBC staff could wholly exclude the possibility of subconscious copying. In the circumstances the Judge felt he had to re-examine the BBC's evidence and

the competing designs to determine for himself if there had been any subconscious copying. The Judge carried out this exercise by reference to the following criteria:

- Degree of familiarity

The Judge felt that the BBC staff had to have more than mere access to Mr Mitchell's work – instead they had to have had some degree of familiarity with Mr Mitchell's designs. In this case the BBC staff had no real familiarity with Mr Mitchell's creations which reduced the probability of any subconscious copying.

- Character of the work

The Judge made an assessment of whether Mr Mitchell's work had any qualities which made it particularly memorable. Mr Mitchell's designs were simple, generic and not particularly memorable. This also reduced the likelihood of any subconscious copying by the BBC.

Objective similarity

Finally, the Judge made an assessment of whether the similarities between the two competing works were the result of copying or coincidence. Although there had been enough similarity between the two works to shift the burden of proof to the BBC to explain how it had come up with its designs, this did not of itself support Mr Mitchell's case of subconscious copying. Instead a full examination of all the alleged similarities was needed. After his analysis of all of the various similarities, the Judge decided that although there were similarities between the two works, they were mostly at a high level of generality and did not support a finding of subconscious copying.

The Judge therefore dismissed Mr Mitchell's claim.

Commentary

Mitchell v BBC sets out useful guidance on when an inference of copying might be made out and highlights the risks faced by claimants who advance a breach of copyright claim based on subconscious copying. Such cases are difficult for Judges to deal with due to the indirect nature of the evidence and few such cases succeed. Invariably claimants in this sort of situation will be advancing a similar argument: the defendant had access to the claimant's work, there are similarities between the competing works, therefore there must have been copying. Before advancing such arguments claimants should take advantage of the modern "cards on the table" approach to litigation and gain as much of an understanding as possible of the defendant's position and evidence before litigation commences. This should enable a prospective claimant to compare the competing works by reference to the Judge's three criteria (degree of familiarity, character of the work and objective similarity) to aid any decision about whether a claim is worth pursuing.

The content of this article is intended to provide a general guide to the subject matter. Specialist advice should be sought about your specific circumstances.

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